

EROS COMES TO STAY.

Once a fowler, young and artless,
To the quiet green woods came,
Full of skill and he had learned
In pursuit of feathered game.
And he had learned to be true
To the bird he had to tame.
"What strange bird is that, I wonder?"
Thought the youth and spread his snare.
Eros, chuckling at the blunder,
Gayly scampered here and there.
To his best, the simple god,
Could not make the agile god.
Blabbering, to his aged master
Went the fowler in dismay.
And confided his disaster
With that curious bird that day.
"Master, hast thou ever heard
Of so ill disposed a bird?"
"Heard of him? Ah, most truly!"
Quoth the master with a smile,
"And thou, too, shalt know him duly.
Thou art young, but I am wily.
And old Eros will not fly
From thy presence by and by."
"For when thou art somewhat older
That same Eros thou dost see,
More familiar grown and bolder,
Shall become acquainted with thee.
And when Eros comes thy way,
Mark my word he comes to stay."
—Eugene Field in Chicago News.

CHOOSING A CAREER.

A TINSMITH DISCUSSES THE OPPORTUNITIES OF HIS TRADE.

A Practical Talk That Should Interest Thoughtful Parents—What a Boy May Expect in Work and Wages—Details of the Apprenticeship.

Matthew Barr is the walking delegate of the Tin and Sheet Iron Workers' union, and worked for many years as a tinsmith in a shop and in business for himself. "The tinsmith trade," said Mr. Barr to a reporter, "is split into several branches, and to be able to do all kinds of work in tin and sheet iron requires considerable time spent in each department. Sheet iron work, as it is understood in this city, is carried on in what are known as 'turnace shops,' while the manufacture of tin goods is restricted to what are called 'assortment shops.' Apart from these there are the cornice makers and slate and metal roofers, which are included among the branches that tinsmiths must know to round out their knowledge.

"The best age for a boy to begin the tinsmith trade is about sixteen. He ought to have picked up sufficient education from the common schools at this age to give him a fair start in life. No boy is bound out as an apprentice to a tinsmith in this country, but beginners are not looked upon as full fledged journeymen until they reach the age of manhood, no matter how proficient they may be. In some shops a boy has very little shop, because there is a system of employment which practically excludes him.

"This is the result of a surplus of labor in our country. Tinsmiths land here from other lands with but little knowledge of what the trade requires here, but with a general knowledge of the business and the use of tools. They apply for work in shops and they are taken on in preference to the native born boys who desire to learn the trade. These foreign mechanics can learn quicker than a boy generally, and while they are hired for low wages, they in a short time are able to do almost as much work as an expert tinsmith. This system is against the American boy, but so long as there is money in it for the bosses it will be kept up.

"This trade is not such a laborious one that it requires an unusual amount of strength. A tinsmith need not be as strong as a carpenter, blacksmith or bricklayer, but he must have plenty of endurance. He ought to be versatile intellectually, because he is not a rare machine, but he often requires to make entirely new things, which can only be done with a fair degree of inventive skill, besides an expert knowledge of the use of tools.

"A boy will never become a good tinsmith if he is not obedient and patient. He will have to do some simple thing over so many times that life will become very weary in the shop before he is set to work upon something that appears to be important to him. In the assortment shops a boy will first be taught how to use the shears. He will be given a lot of old scraps to cut up, and before his muscles get used to the movement he will think that his arm will drop off. He will receive about three dollars a week on the start.

"The foreman watches the boy carefully, and if he does not take hold of the shears and other tools lightly in a few days, he will probably remain in the shop. He has made a mistake in his calling. Some boys are put at this and other trades by their parents who would make good clerks and salesmen, but never will be good mechanics. To custom the boy to the use of the mallet and hammer, he is kept straightening old pipe. When he knows a little about tools and shows the proper spirit in doing his work, he is sent to the journeyman's bench. Here he is given a piece of tin and he is told to make a drinking cup. He has seen it done many times, but when he comes to cutting out the tin and getting it into shape his fingers seem to be all that. He wants to make a good cup, but his anxiety will knock it out of shape. When it is all brightly polished it is taken to the foreman for inspection. Nine times out of ten the beginner is told to take it home as a memento. He feels very happy, but he would not think so much of his work if he knew that the real reason that it was not taken by the foreman was that it could not be sold.

"The boy will soon find this out when the foreman keeps him in the shop until he gets a perfect one. From a cup he goes to other things of minor importance, which he is kept at until he gradually acquires skill. It depends upon the boy himself how much time he will waste before he becomes an expert. If he is civil and obliging the journeyman will teach him pattern drawing, and in this way the boy will learn how to block out the models of every kind of work and set out patterns for himself.

"During the last thirty years there have been many changes in the tinsmith's trade. Machinery has taken the place of hand labor in the manufacture of nearly all utensils, but this has made no change in the tinsmith's condition. Organized labor has protected the workman. The principal machines in the assortment shops are presses giving the general outlines of manufactured goods, and lathes, which are used to perfect the lines of spinning. An important part of the trade is the wheeling machine, which gives the bright polish and puts on the finishing touches. The polishing used to be done by hammers on an anvil, but the wheeling machine can do better and more work. During the five years that a boy ought to spend in learning this trade he ought to become expert in the use of all the machinery, if he has had the proper instruction. A boy will learn the trade better in a shop than in a trade school."—New York Record.

Gentlemen, we have the handsomest line of fine dress shoes in this market. Prices low. Give us a call and we will please you. More new dress goods to arrive this week.
J. M. Conn.

The Cobweb as a Styptic.

When Bottom was "translated" and introduced to the attendants of Titania he endeavored to ingratiate himself with Oberon Master Cobweb by saying, "When I cut my finger I will be bold with you." To arrest bleeding the application of a cobweb to the wound has long been a rural custom. Experience has shown that the gossamer of which the web is composed forms a very useful styptic, but a very fatal objection to its use arises from the fact that as an application to an open wound it can never be guaranteed as surgically clean, forming as it does a net for insects and at the same time for the germs of many an infectious disease.

Evidence of this was produced before the Liverpool coroner recently touching the death of Martha Roberts, who, following the time-honored custom, had applied a cobweb to her wounded hand to stop the bleeding. Blood poisoning followed upon application, and this terminated, unhappily, in a fatal issue. It is now a solitary case. The principles of asepticism have not yet become part of the intellectual equipment of the people, neither have its lessons succeeded in overcoming prejudice.—London Lancet.

A Matter of Opinion.

She had been having fun with Dudeskins right along and he made up what mind he had to get even. It took the form of a brilliant and cogent conundrum, whose answer Dudeskins thought was locked in his manly bosom.

"I have a conundrum for you, Miss Fannie," he said, "what is the next?" "Ah," she replied, "what is it? Who gave it to you?"

"I made it up myself," he asserted, bridling somewhat.

"Indeed! What is it?" "Why are my clothes like the moon?" She hesitated a moment and Dudeskins began to look triumphant.

"You may think," she said slowly, and Dudeskins somehow felt the sand slipping from under him. "It is because they have a fawn in them, and you have a perfect right to think as you please, but Mr. Dudeskins, opinions differ."—Detroit Free Press.

Leaves Used for Paper.

Leaves of trees were used for writing purposes very early by the Egyptians, and probably, many of the Greeks. The Hindus continued the use of this material until within a few centuries. Even at the present time books of leaves are not uncommon in the south of India and the island of Ceylon. The leaves of some Asiatic trees, from their size and smoothness, are admirably adapted for books. If we may judge from the name "leaf" being still applied to the paper of books, we should imagine these leaves to have been formerly the principal material in use.—New York World.

Under the rule and inspiration of one art decorator, a curious confusion and interversion of ideas has come to pass. Instead of a room being the reflection of the person who mostly lives therein, (which should make the light of a room even more than that of a person's friends, be a true index of character), the room is now looked upon as the ruling guide. The owner must live up, dress up, to the room; she must try to harmonize with the room instead of her room being brought into harmony with her. In fact, she is like a person who has bought a particular picture frame and must strive to find some picture that will fill it fairly well.

A woman's room should be her frame, which completes and perfects the picture of her individuality; but in the schemes of the art decorator she is a mere accident of no account, and he would design a pompadour boudoir for Lady Macbeth or a Greek museum for Becky Sharp, wherein to sing Yvette Guilbert's latest success to the Marquis of Stuyvesant, with out a quail ruffing his serene self satisfaction. The genre atelier was one of the modes of this craze for domestic decoration, which was perhaps the most ludicrous, when estimable souls who knew no more of painting than a cat does of a case of pistols thought it necessary to establish easels about their rooms, and even went so far as to hang palettes ready "set" for painting on their walls.—National Review.

The Speed of Elevators.

With the modern elevator almost any speed desired can be obtained; it all depends on the power used and the distance traveled. In a building which has a shaft of 250 feet a speed of from 850 to 1,000 feet a minute can be obtained. On a rise of 150 feet it is easy to get a speed of 750 feet per minute with a weight of 1,000 pounds aboard the elevator shaft.

New York's fastest elevators are in the Union Trust company's building on Broadway, near Wall street. They shoot up or down, carrying 3,000 pounds, at a speed of 600 feet a minute. When tested with lighter weights they have traveled from 800 to 900 feet in a minute. But the average speed of elevators in office buildings in and around New York is 300 feet a minute. It is best adapted for work, and experience has demonstrated that more passengers can be carried daily in a car going at that speed in the ordinary large building than any other. The increase in the size of elevators is in keeping with improvement in other directions.—Chicago Journal of Commerce.

An Incident in an Engineer's Life.

Far, far down the track a dark spot, over which hovered a great cloud. The engineer sees it, hauls out his watch, glances at it, then resumes the business of looking out of the window. He was to meet an east bound freight at that point. He did not know if the switches were in place; he did not know but the passenger train would dash into that freight and the death of many people follow. The train was no way for him to know except that it was the duty of his fellow employees to see that the switches were right. He did not slacken his speed. Rapidly the huge mogul on the side track loomed up. A roar and a dash and No. 57 flew past the waiting freight, passing within three feet.—Chicago Times.

An Electrical Surprise.

A Tivoli street theater has brought out an electrical surprise. A curved screen, part of which is made of gauze, so that the light may shine through, extends around the stage, and behind it is an elaborate system of incandescent lamps. The controlling apparatus is so graduated that fifty different degrees of light and shade can be produced, thus causing the sunrise to grow imperceptibly. Another use of the electric current made at the same place is in representing the explosion of a bomb.

A paper ball contains just enough powder to explode and make a flash. This is fired by electricity, while at the same moment another circuit controlled by the same key sets off a gun behind the scenes, which furnishes the necessary noise.—New York World.

A Cunning Child.

"Oh, Tom, the baby is sweet! To-day he took off his shoe and threw it in the fire, and when I told him that he was a bad, bad boy he only said 'Nah.'"

Taxable Poll List.

In accordance with an Act of the General Assembly, approved December 22, 1891, I hereby publish the names of the Taxable Polls in the several School Districts of Edgefield county, as reported to me by the Trustees of said districts:

South Meriwether School District.—No. 18.

THOS LANHAM, J. Thurmond, Jr., J. No. 18, Archie Morgan, C. M. Horn, W. H. Boulware, W. M. Horn, W. Chestam, S. J. Corley, Thos Foster, E. B. Corley, E. B. Corley, J. H. Corley, W. H. Hammond, Lawrence Covar, H. B. Mason, John Boswell, H. D. Strom, Sam'l Garner, Sam'l Whatley, Ben Whitlock, E. M. Bunch, Fulton Horn, T. T. Hammond, John Horn, James Barton, Wm Williams, D. J. Mealing, Pickens Byrd, E. M. Sanders, S. W. Gardner, Sr., Jasper Holley, S. W. Gardner, Jr., Oliver Holley, W. M. Byrd, E. J. Barker, T. H. Roper, Eliza Glover, John Floyd, Jas Turner, D. M. Glover, T. E. Harris, T. M. Glover, H. H. Townes, L. W. Reese, C. W. Hammond, T. Harley, G. W. Medlock, W. T. Hudson, J. P. Delaughter, Jr., J. W. Hudson, J. T. Delaughter, Thos Wright, J. F. Bunch, Taylor Wright, J. Hightower, Jr., Monroe Mundy, Geo Briggs, E. M. Hammond.

COLORED.

Frank Geter, Carroll Williams, Chas Elam, Jim Kilchrist, Sam Elam, Ryal Williams, Henry Elam, Gus Hardy, Dan Johnston, Gus Walker, Henry Quiller, John Jackson, Haulbal Harris, Alfred Cobb, Gus Johnson, Bill Newsome, Robert Morton, Geo Samuel, Gus Holstein, Henry Samuel, Jas Green, Chigo Johnson, Johnnie Johnson, John Johnson, Jim Johnson, John Sullivan, Rawn Robinson, Gus LaBorde, Freeman Fletcher, Sam Wilson, Milligan Thomas, Ben Cummings, Lewis Fletcher, Elbert Cook, Jack Nabrit, Ike Jackson, Chas Simkins, Chas Berry, Carrol Simkins, Geo Thomas, Henry Johnson, Geo Johnson, Sydney Hill, Ephraim Taylor, Dennis Nabrit, Wade McKee, Dave Butler, Wash Holmes, Mose Cook, Wade Smith, Tom Cook, Circus Turner, Alex Butler, Henry Johnson, Tom Key, Coleman Morgan, Bob Shultz, Frank Nichols, Randle Briggs, Wm Whitlock, John Davis, Ben Thomas, Sr., Ben Thomas, Jr., Wm Cummings, General Butler, Nick Samuel, Wyle Morgan, Rich Morgan, John Petty, Bristol Samuel, Henry Garrett, Lewis Lanham, Jim Micham, Bill Cook, Jack Childs, Alfred White, John Pressly, John Morse, Jim Bussey, Phil Cummings, Harry Blocker, Nick Samuels, Taylor Mays, Archie Moore, Joe Workman, Warren Glover, Chas Quilla, Chas Quilla, S. F. Fanniel, Peter Quilla, General Thomas, John Green, Mose Lemmons, John Cummings, Harry Williams, John Cummings, Paul Frazier, Dock Baker, Hamp Sullivan, Bas Sullivan, Elbert Samuel, Will Cummings, Mike Kilchrist, Chas McCall.

Wards School District.

Elijah Bruce, Alonzo S. Horn, P. B. Bush, Wade Franklin, F. H. Bush, Thos Fulmer, J. M. Bush, Preston Fulmer, J. S. Bush, J. H. Johnson, Wm Bush, G. Jones, Sam Bush, Levi Jones, Isaac Bush, Andrew Glaze, Joe Berry, Z. M. Lee, John Boothe, Geo Padgett, Marshall Butler, F. Lybrand, Philip Cullum, John Lott, Geo Christie, Jesse Lott, Henry Coleman, Martin Lott, T. L. Cato, Luther Lott, John W. Coursey, Sif Mobley, John A. Claxton, Eldred Mundy, Evans Anderson, John Martin, Will Eidson, Wm Mathis, Thos Daniel, D. G. Derrick, R. M. Derrick, L. B. Derrick, John Daniel, John S. Derrick, Benj Day, Jr., Benj Day, Sr., G. W. Parish, P. G. Gomillion, Samuel Gibson, Thos Gilmore, Sam Henderson, Lewis Hammond, A. S. Rhoden, Lewis Holmes, E. H. Rhoden, Thos Holmes, John Rutland, Mercer Herrin, Oliver Ripley, Jos Hinnert, Adair Randall, Elno Holsenbake, Perry Randall, R. J. Holsenbake, John Randall, R. Hamilton, S. Randall, W. Hammond, A. M. Herrin, Wm Herrin, Robert Hair, Michael Hair, Thos Howard, Zeli Hall, A. Horn, E. Simkins, Henry Simpkins, B. B. Swearingen, Tallie Marshall, Will Medlock, F. Lassie.

Winfield Scott, J. W. Scott, J. L. Scott, A. Sullivan, W. S. Satcher, W. F. Satcher, Chas W. Satcher, C. B. Satcher, Jas Temples, W. A. Thompson, W. H. Weaver, Patrick Willis, Cliff B. Williams, Tillman Watson, L. G. Yonce.

Cleveland School District.

J. C. Addy, J. B. Miller, Corrol Anhamner, W. C. Mitchell, J. C. Bedenbough, J. C. Mitchell, Jacob Black, Jos D. Mitchell, W. D. Boland, T. C. Moore, Thos F. Cannon, D. W. Oswatt, Jacob Caughman, W. M. Oswatt, G. M. Corley, Ben Pope, D. W. Cotney, Ben Pope, Elsey Creed, Hamp Ridgell, Will Davis, Henry Ridgell, John O. Ergle, J. M. Rikard, A. L. Ergle, W. P. Rikard, H. P. Ergle, D. Y. Richard, John Sandsford, T. F. Ehrig, E. W. Shealy, Alex Ehrig, E. J. Shealy, Mat Ehrig, H. S. Shealy, Ben Ehrig, W. M. Shealy, Wesley Ehrig, T. W. Shealy, W. Ehrig, Jr., Press Shealy, Squire Ehrig, J. C. Snelgrove, Wess Ehrig, M. C. Snelgrove, W. H. Hair, F. W. Stone, Ely Haynde, F. W. Trotter, Dr. P. W. Hight, M. P. Trotter, W. Simps Jones, Ben Wadkins, Rich Knight, L. E. Warren, Geo Marshall, Geo Watson, M. M. Matthews, Henry Wise, Joe McCarty, Wessley Wise, Pickens Monty, Wesley Wise.

Zoar School District.

J. N. Mack, Ed Mobley, T. L. Mack, A. L. Thrallkill, Jas Dyer, Bill Thrallkill, John Yarborough, Wm Ramey, W. W. Satcher, A. Coleman, Joe Harris, S. Coleman, Bob Clary, A. J. Coleman, Jr., John L. Sample, Mat Coleman, Ben Triple, Tom Perry, Simeon Rushton, Amos Herlong, Walter Bush, R. P. Coleman, Jas Smith, John Mack, J. A. Rushton, Andrew Perry, Benson Rushton, Frank Sybert, A. Anderson, Tillman Dozier, Peter Hill, Charlie Butler, R. L. Ramey, R. L. Ramey, Edwin Cromley, John Griffith, S. P. Coleman, Geo Barnes, C. E. Plunkett, Geo Vance, Walton Mack, Geo Chapman, A. B. Cromley, Yancy Duffie, Henry Hazel, Charlie Harris, J. D. Willis, Joseph Edwards.

South Mobley School District.

J. G. Mobley, Tillman Watson, S. G. Burden, W. B. Jones, Robert Bartley, A. B. Hallman, John West, J. E. Mack, Willie West, J. K. Funderberg, Geo Weaver, J. K. Funderberg, O. Roberson, Stan Funderberg, J. D. Hadwin, A. R. Corley, A. R. Corley, J. D. Corley, Justin Clark, Ben Mobley, Henry Gilland, Wm Turner, Robert Gilland, Jas Turner, D. W. Harris, D. W. Harris, Davis Simons, John Boatwright, James Simons, W. H. Woodward, J. M. Smith, W. L. Winn, J. P. Roton, J. W. McCreight, W. L. Winn, J. R. Riddehoover, Callie Lagrone, Walter Foy, Joe Workman, S. H. Quales, W. Williams, S. H. Quales, H. C. Watson, W. A. Holmes, J. G. Mobley, Lee Rhoden, A. R. Eidson, D. P. Matheny, J. W. Taylor, Love Milton, C. W. Bodie, John Kemp, C. W. Satcher, Henry Bledsoe, Eddie Satcher, Rufus Bledsoe, N. Little, R. B. Rushton, Jr., H. S. Lewis, B. F. Rushton, J. H. Godman, Henry Forrest, M. R. Wright, Sam Padgett, D. J. Bruce, Joe Cocheroff, J. W. Hair, Stan Rodgers, G. P. Gou, Zed Padgett, T. S. Wright, Blue, J. L. Martin, M. M. Wright.

COLORED.

Warren Carter, Bill Davis, Sherman Ross, Ross Jones, John Butler, Ross Burkett, Mot Padgett, Jim Reams, Geo Washington, Seaw'd Hopkins, Butler Simons, Alph Reed, F. Daniel, Jester Ross, Mose Berry, Jerry Isaac, Henry Manuel, Lem Mathis, Jim Bledsoe, Leon Retherford, Chas Simkins, John Gomillion, Yancey Oliver, Joe Samuels, Mack Daniel, Chas Powers, Frank Butler, Cape Inabinet, Elbert Harris, Dock Pope, Ed Martin, Tom Valentine, Henry Moses, Dan Toney, Brown Johnson, Wm Banks, Peter Holmes, Lewis Gooden, Berry Butler, Joe McCarty, Ross Anderson, Eliot Culbreath, Tom Broadnar, Joe Butler, Henry Lake, Gen'l Johnson, Malon Gray, G. Smallwood, Jim Anderson, Harry Harris, Balus Harris, John Johnson, Jim Preston, Henry Jones, Ross Harris, Lawrence Jay, Smith Harrison, Aaron Bausket, Dave Townsend, Andrew Jay, Jack Williams, Mose Daniel, Jim Miles, Milton Andrews, Ab Townsend, Calvin Watson, Willis Daniel, Eldred Watson, Jesse Simkins, Nud Herrin, Robin Pou, Munk Williams, Arthur Ross, Wm Williams, Will Padgett, Ransie Jay, Edgar Padgett, Lawrence Daniel, John Goodwin, Milton Daniel, Simon Goodwin.

In the above list it is not improbable that the School Trustees have omitted some names.

All such omissions shall be glad to have reported to me or to the Trustees, that they may be properly entered on the tax duplicates.

Names in the other School Districts will be published when they are handed in.

J. B. DAVIS, Auditor.

BUYING PICTURES.

A REPORTER CHATS WITH SEVERAL WELL KNOWN ARTISTS.

The Painters Pretty Generally Agree That One Should Buy the Paintings Which Please Him—Judgment Is Capable of Cultivation and Will Improve.

"How do people buy pictures?" Colin Campbell Cooper repeated. "Well, I suppose the majority of collectors consult the advice of a dealer or some artist, and yet there are those, not pretentious connoisseurs, either, that know a good thing when they see it, and evince unusual wisdom in their purchases. To some, however, self reliance in investing on a large scale in paintings has proved rather a disastrous experiment. The other day a collection made by a man thirty or forty years ago was sold. There was hardly half a dozen good things in it, simply because he bought and he did not know what he was getting.

"Art in this country is gradually waking up. Perhaps the Centennial might be called the American Renaissance. We know infinitely more about art than our grandparents did, and with opportunities increasing from year to year it is fair to suppose our children will show a still more marked improvement in taste. Greater facilities for traveling have done much to bring about a change in our little world, and the tendency of our art is rather toward the cosmopolitan than provincial. Naturally, time is required to educate the public taste along artistic lines.

"I think people will buy more pictures when they understand painting is not an accomplishment merely a pleasure to the eye, but that it is a part of education, of civilization. It will require time to realize this. Exhibitions are visited and the majority like to look at pictures with an admiration rather ephemeral. When the picture is out of sight the impression is gone. With a general diffidence about art, pictures will be bought not solely because they appeal to the senses, to personality, but for their artistic qualities; not simply because the subject illustrated is rather a pretty idea, but because the work is technically a good art production."

Stephen Ferriss said: "The world is full of good pictures to be bought for reasonable prices, but unfortunately many thousands of dollars, many fortunes, are spent in collecting, while good work is spent unsought and unbought. Common sense is happy capital in picture buying as in any other business. One can hardly provide a set number of rules to be observed in buying. Many books have been written on military science, yet the world has seen comparatively few fine generals. Judgment rules the world, and in picture buying one person is more successful than another because a spirit of superior intelligence dictates his purchases.

Thomas Ekins would like to have people buy pictures that please them, and appeal to their taste. "The majority are afraid to buy what they like; they must have some one else's advice. Well, if they start with bad art, perhaps before long they will come to the good. Let people buy what they want."

"I have not thought much about buying pictures," said Mr. E. B. Richards. "We artists are more chiefly concerned in trying to sell them. It is the privilege of the artist to paint pictures which appeal to people; which they understand and want to have for their own. But he should have a high standard, and he cannot succeed if he lowers it to cater to the popular taste. He is fortunate if in working out his ideas he pleases the public and yet does not lose his independence nor forfeit his originality. His work may be appreciated by large numbers, but it is always certain that some few will recognize his endeavor and will want to buy it.

"In the Old World art is accessible to all. The Luxembourg and the Louvre are filled permanently with the masterpieces of all ages, the best that have been done. There, too, the spirit of union is strong among artists. They are gathered together and talk of everything pertaining to the art world, consequently they live entirely in a congenial climate and they grow and develop in an essentially art atmosphere. Impressionism? Yes, this is the great word nowadays. Many have an idea that it is a synonym for vaguely treated and partially unfinished pictures. Impressionism claims to record facts as observed by the artist. Sincerity to nature is its aim. After all, there is nothing so beautiful as truth, and the nearer we get to it, as we find it in nature, the better artists are we."

"Many Americans buy pictures," Mr. F. de B. Richards responded, "because they have accumulated money, and pictures are the proper thing to have. Generally they know very little about it, and a dealer does the work for them. If they really intend to purchase pictures to flatter their vanity, let them spend big sums and buy high priced pictures. If they buy for pleasure, let them buy what interests them. I remember meeting Edwin Forrest after a sale. 'I've bought a picture,' said he. 'They told me not to do it, because very likely it is not original. But it pleases me, and I should buy it if it were by somebody I never heard tell of.' A picture pleasing to the eye is a source of education for the time being at least. Advice criticism may lead a man to scrutinize it and study it more closely than if he had bought one he did not like half so well."

"I think I should be inclined to buy what I liked personally," was the opinion of Edwin Swift Balch, "not forgetting that the pictorial qualities should not be lost sight of in the desire to get a pleasing subject. Good handling, the proper placing of values and meritorious color, allied to a sympathetic subject, will tend to keep our interest in a painting alive."—Philadelphia Times.

The oldest mine, which is now worked as a copper mine, is in the Mesabi province of Japan. It was opened 1,183 years ago.

When Sedan Chairs Were Introduced. Sedan chairs were first used in England by the Duke of Buckingham during the reign of James I. The first chair was made of wicker and was carried by two men, who said that men were being used to do the work of beasts, but later on they became very fashionable.—Harper's Young People.

Do You Appreciate

The advantage of buying always from a clean, fresh stock of goods? If you do, you can have that advantage by buying shoes, slippers and hats from Mulhern, Rice & Co., Augusta. Prices are lower than the lowest.

The Spring is Upon Us, And we are receiving this week a nice line of Spring Calicoes, Ginghams, etc.

Call and examine them. Very truly,
W. H. TURNER & Co.

Woman's Dainty Underwear. Just what sort of underwear to assume is one question that troubles the average woman very much. She doesn't want to wear so much that it will be bulky and she doesn't want to wear too little for fear she will catch cold. She tries first one and then another shaped garment, and the wise woman is she who having at last hit upon that which is most comfortable, makes it most dainty and assumes it for good. Very little linen is used nowadays for one's lingerie the preference being given to cambric Victoria lawn, nainsook or percale. The last is noted with tiny dots or woe flowers in pink, blue or lavender upon the white ground. Then when the garment is finished the edges have a triple scallop or a sharp point embroidered in cotton of the same color as the figure. This material, with its simple finish, is liked for sack shaped chemises, for night dresses and for drawers. It is seldom if ever, used for skirts.

The fancy for silk nightdresses still exists, but as there always have been women who would wear nothing but the clear white lawn or nainsook, and of these women are many, the makers of underwear are especially catering to them. Very much more fine work, that is, handwork, can be put upon a nainsook gown than upon a silk one, and the needlewoman can make more fine touches, fancy stitches, gatherings, hemstitching and drawing of threads than ever would seem possible.—Mrs. Mallon in Ladies' Home Journal.

The Bayeux Tapestry.

Tapestry was brought into general use in western Europe, with many other elegancies of life, by the Moors of Spain. The oldest known specimen is the Bayeux tapestry, an epic in embroidery, carefully treasured for centuries in the cathedral of Bayeux, and now preserved in the hotel de ville of that place. Miss Strickland says of this piece of work: "It is beyond all competition the most wonderful achievement in the gentle craft of needlework that ever was executed by fair and royal hands."

It was done by Matilda of Flanders wife of William the Conqueror, and the ladies of her court. It is a coarse linen cloth, 214 feet long and 20 inches wide, on which is worked in woolen thread of various colors a representation of the invasion and conquest of England by the Normans.

It contains the figures of about 625 men, 200 horses, fifty-five dogs, forty ships and boats, besides a quantity of quadrupeds, birds, trees, houses, castles and churches, all executed in the proper colors, with names and inscriptions over them to elucidate the story. It is a valuable historic document, as it gives a correct and minute portraiture of the Norman costumes and their manners and customs.—Woman's Work.

Why He Desired a Cannon.

It is related that an Indian chief once approached General Crook and wanted to borrow a cannon. "Do you expect me to loan you a cannon with which to kill my soldiers?" the old veteran inquired. "No," the chief replied; "kill soldiers with a club; want cannon to kill cowboys."—Cor. Topeka Capital.

To School Trustees.

Section 1 of an act of the Legislature, approved Dec. 22, 1891, reads as follows:

Be it enacted by the Senate and House of Representatives of the State of South Carolina, now met and sitting in General Assembly, and by the authority of the same, That the trustees of the several school districts in the county shall report to the County Auditor the names of all taxable polls in their respective districts, and said Auditor shall enter the same upon the tax duplicate to be furnished the County Treasurer. That said names so furnished shall be published annually in a newspaper published at the county seat once a week for three consecutive weeks, and where there is no paper published at the county seat, then in some other paper having general circulation in the county.

Under and by virtue of the authority conferred by said section I call upon School Trustees of all the school districts in Edgefield county to make to me at once a full and complete list of persons in their respective districts who are liable to poll tax.

J. B. DAVIS, Co. Auditor.

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